

1	2	3	4	5	6	7	8
clap	(Count 2, 3, and 4 by placing right thumb on little, fourth, and middle fingers.)			clap	(Count 6, 7, and 8 by placing right thumb on little, fourth, and middle fingers.)		
9	10	11	12	13	14	15	16
wave	(Count as 2, 3, and 4 above.)			clap	(Count as 6, 7, and 8 above.)		

Figure 6. A common way of counting the beats in *tintala*

beats by touching the right-hand fingers against the thumb, beginning with the little finger and moving toward the middle finger. Emphasis is placed on the first beat, which is marked with an "X." Count and clap the tala over and over (see figure 6). Have the class count the sixteen beats of the tala over and over and follow the beats by clapping, waving, and counting the intervening beats on the fingers. Start the cycle on another beat, such as nine (the cycle will, in this case, continue through sixteen to finish with counts one to eight). Continue practicing with the class until keeping track of the cycle of beats becomes fairly easy.

5. Divide the class, having half sing the song "Namane Kare Chature" (with tambura accompaniment) while the other half keeps track of the tala, which in this piece is the sixteen-beat *tintala*, as previously outlined. Note that "Namane Kare Chature" begins on beat nine of the tala. After the students have learned to sing the song and keep track of the tala easily, switch the groups so that all members of the class have a chance to follow the tala.
6. Summarize the lesson by having the students place comments on the board (under the appropriate categories) about what they have learned in this lesson: rhythm (cycles of beats known as the tala), texture (drone harmony through use of the tambura), timbre ("buzzing" tone color on the tambura achieved by the use of small threads placed between the main strings and the flat bridge).

LESSON 2

■ Objectives

Students will:

1. Recite rhythmic syllables and then play them either on the tabla (drums) or on a substitute such as the bongo drums.
2. Play the rhythmic syllables for *tintala* on either tabla or bongos.
3. Add a tabla accompaniment to "Namane Kare Chature."

■ Materials

1. Tabla or substitute such as bongo drums

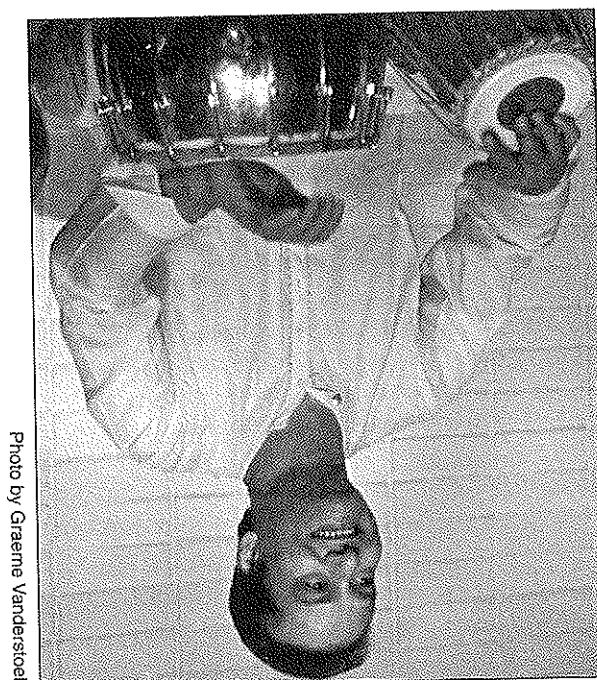


Figure 7. Man playing tabla

Photo by Graeme Vanderstoep

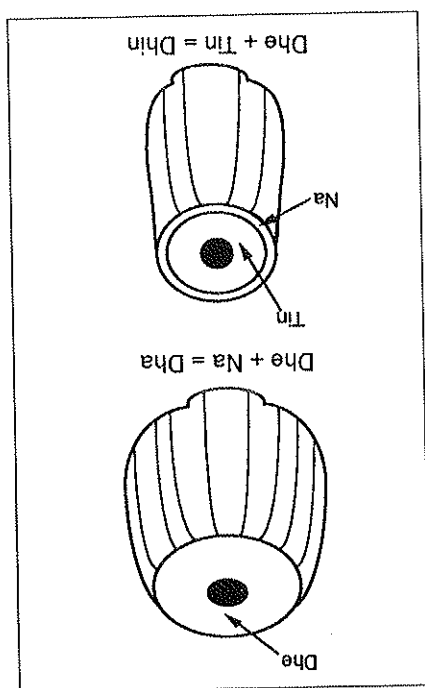


Figure 8. Striking areas on tabla

1. Have the students try to produce the *bols* "dhe," "na," "tin," "dha," and "dhin" either on the tabla or on a substitute such as the bongo drums. Those without drums can practice on desk tops or laps.
 2. Have the students play several rhythmic patterns on the drums after reciting the syllables in each line from memory.
- This lesson is for upper-elementary school students. Explain that the tabla (see figure 7) are the most important drums of North India. Tabla actually consist of two drums: a large, somewhat low-pitched drum made from metal and a higher-pitched drum most often constructed of wood. Both drums have membrane heads with black, circular patches made from a paste of iron filings, flour, and water. Tabla are traditionally played from a sitting position. Sounds are made by striking various parts of the drum heads with the fingers and hands. Memory syllables known as *bols* are learned in order to facilitate the playing of rhythms on the drums. For example, striking the left drum with the third and fourth fingers is identified with the *bol* "dhe"; striking the right drum on the edge with the index finger produces the *bol* "na" or near the center, the *bol* "tin" (see figure 8). If "dhe" and "na" are combined into a single stroke (both left- and right-hand fingers striking at the same time), the *bol* is known as "dha." If "dhe" and "tin" are combined into a single stroke, the *bol* "dhin" is produced.

■ Procedures

2. The composition "Naname Kare Chature," shown on a transparency
3. Overhead projector

Dhe Na/Dhe Na/Dhe Dhe Na (repeat)
 Dhe Tin/Dhe Tin/Dhe Dhe Tin (repeat)
 Dha Dha Na/Dha Dha Na (repeat)
 Dhin Dhin Na/Dhin Dhin Na (repeat)
 Dha Dhin Dhin Na/Dha Dhin Dhin Na (repeat)
 Tin Tin Na/Tin Na/Tin Na (repeat)

Have the class learn the tabla rhythmic syllables for the sixteen-beat *tintala*. Explain that for each *tala* there is a standard rhythmic pattern played on the drums. For example, the rhythmic pattern for *tintala* is as follows:

Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha
1	2	3	4	5	6	7	8
Dha	Tin	Tin	Na	Na	Dhin	Dhin	Dha
9	10	11	12	13	14	15	16

- Have the class learn to pronounce the syllables from memory, chanting rhythmically and with vocal inflection. (Note that there are four groups, each with four syllables; call attention to the similarity of groups one, two, and four.)
 - Have one or two students play the rhythmic syllables on a tabla or bongo drums while the rest of the class recites the syllables. Practice until the rhythmic syllables can be played on the drums with ease.
 - Divide the class into three groups: (1) one or two students who play the tabla (or bongos), (2) a large group that recites the drum syllables (Dha, Dhin, Dhin, Dha, and so on), and (3) a large group that keeps track of the sixteen-beat *tintala* by means of hand claps, waving the right hand outward, and counting the intervening beats on the fingers (as outlined in Lesson One).
- Divide the class into three groups with the first singing the song "Namane Kare Chature," the second keeping track of the *tala* (*tintala*, beginning on beat nine), and the third comprised of several students playing the rhythm on the tabla or bongos.
 - Summarize the lesson by having the students discuss and add comments to the music section of their Indian bulletin board regarding the following items: Indian drums known as *tabla*, rhythmic syllables known as *bols*, and the specific *bols* for *tintala*.

LESSON 3

■ Objectives

Students will:

- Explore Indian ragas by singing the Western major scale and two Indian ragas (*bhairavi* and *purvi*) on a neutral syllable. Students will identify differences in whole- and half-step patterns between an Indian raga and the Western scale. They will learn that ragas have distinctive names and structures.
- Sing the familiar song "America," first in the Western major scale and then in the ragas *bhairavi* and *purvi*.
- Create a short, improvised composition on the *jaltarang* in raga *bhupali*.